

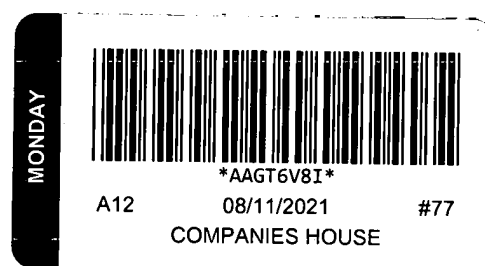
**Ilkley Literature Festival Limited**

**Charity number 501801**

**A company limited by guarantee number 01061343**

**Annual Report and Financial Statements**

**for the year ended 31 March 2021**



**Ilkley Literature Festival Limited**

**Annual Report and Financial Statements**

**For the year ended 31 March 2021**

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## **Ilkley Literature Festival Limited**

### **Trustees' report for the year ended 31 March 2021**

#### **REFERENCE AND ADMINISTRATIVE DETAILS**

The trustees during the financial year and up to and including the date the report was approved were:

<b>Name</b>	<b>Position</b>	<b>Dates</b>
Catherine Baxandall		
Dr Fozia Bora		appointed 19 November 2020
Dr Rachel Bower		
Jacqueline Dawn Cameron		resigned 18 June 2020
John Dignum	Special Responsibility for Finance (from 30 April 2021)	appointed 30 April 2021
Matthew Gaunt	Special Responsibility for Finance (to 30 April 2021)	resigned 24 June 2021
Maggie Power		resigned 19 November 2020
Professor Gregory Radick		
Ellen Thorpe	Vice Chair	
Nigel Walsh	Chair	
Mary Margaret Katherine Wright (Kitty Wright)		
Julie Yau		appointed 28 January 2021

**Company secretary** Catherine Baxandall

**Charity number** 501801 Registered in England and Wales

**Company number** 01061343 Registered in England and Wales

<b>Registered and principal address</b>	<b>Bankers</b>
9 The Grove	HSBC
Ilkley	1 Wells Road
West Yorkshire	Ilkley
LS29 9LW	LS29 9JB

#### **Independent examiner**

Rhys North ACA  
West Yorkshire Community Accounting Service  
Stringer House  
34 Lupton Street  
Leeds  
LS10 2QW

#### **Structure, governance and management**

The charity is a company limited by guarantee and was formed on 12 July 1972. It is governed by a

Memorandum and Articles of Association. The liability of the members in the event of the company being wound up is limited to a sum not exceeding £1. The trustees of the charity are also the directors for the purposes of company law.

## **Ilkley Literature Festival Limited**

### **Trustees' report (continued) for the year ended 31 March 2021**

#### **REPORT OF THE BOARD OF TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

The Trustees are pleased to present their annual report together with the charity's financial statements for year ending 31st March 2021: these are also prepared to meet the Companies Act requirements for a directors' report and accounts.

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

#### **OBJECTIVES AND ACTIVITIES**

##### **Purpose and Aims**

Our charitable purposes as set out in the objects contained in the Memorandum and Articles of Association are:

To foster and promote the maintenance, improvement and development of artistic taste and knowledge and the understanding and appreciation of literature and the other arts amongst the general public.

The strategic aims of our charity are to provide access to cultural experiences and creative activities that open minds, inspire curiosity, increase empathy and improve communication. We do this by:

- Encouraging and inspiring enthusiasm for books, words, reading and writing by providing opportunities for all readers – avid and reluctant – to meet, hear, and learn from the finest contemporary writers, poets and performers.
- Actively supporting professional and emerging writers, providing platforms on which to present their work, advance their professional development and reach new audiences.
- Delivering accessible, inspiring and relevant artistic, cultural and educational experiences to our local communities.
- Stimulating children and young people's creativity by encouraging a love of words and stories, and providing opportunities for them to discover, learn, create and share diverse experiences through writing and reading.
- Taking advantage of our geographic location to act as a cultural bridge between artists and audiences living in Yorkshire's urban cities and those living in its rural towns and villages.

## **Main Activities**

We deliver our purpose through four main areas of activities: New Writing and Talent Development; Live Literature Events; Creative Communities; and Children and Young People.

### ***Statement of the impact of Covid-19 Pandemic on activities during 2020/21***

The impact of Covid-19 on Ilkley Literature Festival (ILF) during 2020/21 has been significant. 46% of our overall annual income is usually generated from ticket sales and other income directly associated with our major live literature activity, the two-week October festival. The restrictions placed on live events, due to the series of national and local Bradford District lockdowns throughout the year, prevented ILF from generating income from live 'in person' events.

The uncertainty about timescales as to the progress of the pandemic, and the lifting and reimposition of restrictions at short notice made planning activities incredibly challenging. Initially, when the first national lockdown was imposed in March 2020, prevailing opinion seemed to suggest that Autumn 2020 events would be able to go ahead, albeit in a reduced or adjusted format. However, over the summer months it became increasingly clear that this would not be possible or advisable. High infection rates in the Bradford District forced the area into a local lockdown on 2 August 2020, and public health restrictions – at either national or local level – on large indoor events and performances remained in place for the rest of the financial year. They only began lifting in May 2021.

As a result, our delivery plan and ways of working had to change rapidly and dramatically to ensure we met our charitable objectives and fulfilled the requirements of our major funders. Budgets were re-forecasted and activity plans adapted and continually revised as circumstances changed and the duration of the Covid-19 crisis expanded.

We took advantage of the financial support available from the national Coronavirus Job Retention Scheme and Local Restriction (Covid) Local Authority Grant. We were not eligible to apply for the first round of DCMS Cultural Recovery Funding made available to the cultural sector in 2020/21.

Like many arts organisations, we turned to digital content creation and online platforms to produce work and engage with audiences during the lockdowns. This shift required our small staff team to upskill quickly, learning a range of new skills and using technology not previously required by their roles. Aware that not everyone has easy access to digital technology, we sought to ensure that elements of our work were not reliant on purely digital delivery mechanisms, for example the presentation of 'telephone theatre' performances in the Autumn 2020 programme.

In the face of the significant and unprecedented challenges brought by Covid-19 during 2020/21, ILF has proved itself to be agile, resilient, and creative. At all levels our organisations' staff and trustees are demonstrably committed to our core values of inclusion, diversity and empathy.

Activities delivered during 2020/21 included:

- ***Creative Communities***

- An online programme of engaging well-being activities for writers and readers under the banner 'Be All Write' including weekly writing challenges, book quizzes, reading recommendations and the release of audio from the festival archives.
  - A digital 'Fringe' showcase moving our annual opportunity for local artists and community groups to perform their work online, creating a community pinboard connecting artists and audiences.
  - Forging a strong partnership with Keighley Creative and Keighley Arts and Film Festival resulting in a commitment to co-curate events as part of our 2021 festival programmes.
  - Leading a public consultation on cultural provision in the Ilkley area on behalf of Bradford Metropolitan District Council.
  - Participating as an active member in the newly formed Ilkley Cultural Co-operative, supporting other charitable and voluntary groups through the pandemic and its challenges.
  - Devising a project plan celebrating the role of community centres and village halls, working with six centres in the Bradford and Craven Districts, and applying for funding.
- ***New Writing and Talent Development***
    - Four major nature writing commissions as part of our Spring 2021 programme.
    - Twelve cross-arts micro-commissions from Yorkshire-based artists responding to themes of 'Spark' and 'Nature'.
    - 20 creative writing and 'writing for wellbeing' workshops.
    - Key delivery partner of 2020 SI Leeds Literary Prize for unpublished novels by Black and Asian women and host of online winner's announcement event.
    - Management of the 2020 Walter Swan Poetry Prize and production of the online winner's announcement event.
- ***Live Literature Events Programme***
    - Delivery of two Digital Weekend programmes of author interviews, panel discussions and poetry readings in Autumn 2020 and Spring 2021 featuring 25 events and 47 UK and international writers.
    - Production of two seasons of 'Settee Seminars' podcast featuring talks on an eclectic mix of subjects from leading experts and academics.
    - 30 performances of 'telephone theatre' show *You Don't Know Me But...* by Stute Theatre.
    - Online rehearsed reading of work-in-progress play, *I Am No Bird*, exploring the lives of the Bronte Sisters by Stute Theatre.
- ***Children & Young People***
    - Production of digital and physical Story Explorer pack: 10-part activity pack for children aged 7-12 filled with creative reading and writing activities focused on promoting a love of books outside of the school curriculum.
    - Moving our regular fortnightly Young Writers' Group online.
    - Young Writers' and group leaders collaboration on production of an anthology celebrating 10 years of the groups (due for publication in October 2021).
    - Five digital summer creative writing workshops for young people aged 12-18, including free animated poetry workshops.
    - Annual poetry competitions for Children and Young People including two online award presentation ceremonies for the winners and their families.

## **Public benefit**

In shaping our objectives and planning our activities for the year, the Trustees have had regard to the Charity Commission's guidance on public benefit in managing the activities of the charity, including the guidance on public benefit and fee charging.

In setting the level of fees, charges and concessions, the Trustees give careful consideration to the accessibility of events and participatory activities for those on low incomes, offering concessions for children and young people under 25, for people in receipt of personal independence payments and for all those in receipt of means-tested benefits, including benefits for those who are unwaged and in receipt of council tax relief. Established community groups and schools are eligible for group concessions with free places for group leaders.

ILF also stages free-to-access and pay-what-you-decide events, including a community fringe festival featuring local writers and performers, drop-in family activities, poetry readings and spoken word performances.

During 2020/21, the majority of all ILF activities were free-to-access for all audience members. Free bursary places were also made available to some writing workshops for those on low incomes.

## **Contribution made by volunteers**

ILF has a pool of 111 dedicated volunteers who usually assist with mailings and stewarding live events. During 2020-21, pandemic restrictions on live events and smaller gatherings of people from different households meant ILF was not able to provide opportunities to support our activities as usual. However, our volunteers were consulted at regular intervals throughout the year as we considered options for potentially returning to live events and provided valuable feedback which greatly assisted decision-making.



## ACHIEVEMENTS AND PERFORMANCE

### *Creative Communities*

#### Launch of 'Be All Write' Initiative

When lockdown restrictions on social gathering began in mid-March 2020, ILF launched several digital engagement activities to encourage people to read and write for their well-being, under the banner 'Be All Write'. These included:

- *Audio from the Archive:*  
Recordings of selected 2019 live events for people to listen to free online. Recordings included conversations between novelists Denise Mina and Oyinkan Braithwaite, and Elizabeth MacNeal and Naomi Wood, a headliner 'in conversation' with Dick Clement and Ian Le Frenais, Steve Richards on Prime Ministers, Professor Frank Finlay chairing a discussion on Bauhaus, and Ann Dinsdale and Kathryn Sutherland discussing the challenges of looking after Literary Legacies.
- *Weekly Writing Challenges:*  
Simple creative writing prompts set on ILF's social media channels with responses received and shared online.
- *Weekly Book Quizzes:*  
These proved very popular on Instagram during lockdowns and though mainly for fun, covered subjects from books in translation to poetry and drama.

Within the initial two months of activity, 'Be All Write' content generated 128,852 active audience engagements.

In December we produced a bumper-sized Festive Book Quiz which was printed and mailed to over 400 ILF Friends and posted on social media. 490 people participated in the quiz online.

#### Digital 'Fringe' Showcase

As infections continued to rise over the summer, the prospect of returning to live events in 2020 dimmed. We decided to move our annual Fringe Festival into an online format. In July, we launched a digital gallery using social media posts to showcase contributions from local writers, performers and community groups. A total of 35 local artists, writers, performers, musicians and community groups submitted 59 artistic content posts, with 10 different artforms represented. The gallery generated a total of 4,438 page and video views.

#### Developing Partnerships for Community Delivery in Keighley, Ilkley and Craven District

Throughout 2020/21 we devoted time to building partnerships with organisations, groups and individuals in our wider local communities, with a view to being able to collaborate on new initiatives as the effects of the pandemic eased.

Key amongst these new relationships are those with Keighley Creative and the Keighley Arts and Film Festival, and the members of the newly formed Ilkley Cultural Co-operative.

With support from Craven District Council, we devised a project plan working with local residents, writers and artists to celebrate the role of Community Centres and Village Halls within six small towns and villages in the Bradford and Craven District. An application for funding for the project was submitted to Arts Council England in March 2021.

We have been in contact with several community organisations in Keighley looking at ways in which we can connect with various groups, particularly involving families and young people. A relationship is being built with Keighley Asian Women and Children Community (KAWACC) and we have attended meetings with Keighley Creative and Keighley Youth Offer.

#### Community Consultation for Bradford Metropolitan District Council's new 10-Year Cultural Strategy

Working in close partnership with Ilkley Manor House Trust, ILF led a community consultation on cultural provision in the Ilkley area on behalf of Bradford MDC. The results of the consultation were combined with similar consultations in other areas of the District to help inform the creation of the Council's new ten-year cultural strategy, 'Culture Is Our Plan'.

### ***New Writing and Talent Development***

#### Commissions

As part of our Spring 2021 programme exploring connections between writing, language and the natural world, we worked with established poets and writers: Kim Moore, Jason Allen-Paisant, Shash Trevett (poetry) and Angela Readman (essay). The resulting commissions were published on the Ilkley Literature Festival website. The three poets also recorded readings of their commissions which were broadcast to audiences between Spring Digital Weekend events.

#### Micro-commissions

Twelve emerging Yorkshire-based artists were offered the opportunity to produce cross-arts micro-commissions, in two tranches, each responding to a different theme, in January and March.

Over 90 applications were received for the commissions. The artists selected presented innovative and intriguing proposals for new work spanning the artforms of film, spoken-word, page poetry, dance, sound art and visual art.

'Spark' micro-commissioned artists: Clare Dearnaley & Mark Carey (film); RJC Dance (dance); Mary Morris & Bridey Addison-Child (sound art); Harry Orme (music); Sile Sibanda (spoken word); Louise Goult (textiles).

'Natural World' micro-commissioned artists: Sonic Rewild (sound art); ACCA (dance); Martha Boyd (poetry) Henry Raby & Hannah Davies (spoken word); Caitlin Stobie (poetry/film); Silka Guy (film).

#### 2020 SI Leeds Literary Prize

ILF worked with Prize Director Fiona Goh and fellow key partners, Peepal Tree Press and SI Leeds, to

promote and present the first online announcement of the SI Leeds Literary Prize, the biennial prize for unpublished fiction by UK-based Black and Asian women.

The digital event was premiered via YouTube on Fri 16 October at 11am and featuring readings from all six shortlisted writers, as well as comments from head judge Niki Chang. The announcement has been viewed over 300 times.

2020 Prize results:

- 1st Prize: Wenyan Lu for *The Funeral Cryer*
- 2nd Prize: LM Dillsworth for *The Sun Sets in the East*
- 3rd Prize and Readers' Choice award: Sumana Khan for *The Good Twin*.

Readers at Peepal Tree Press were incredibly impressed with the standard of the entries received, and it is encouraging that the prize, now in its fifth iteration, continues to attract such a high quality of submissions.

Moving the Prize announcement online created a valuable opportunity to employ social media and freshly produced digital content to raise the profile of the Prize, its past winners and the 2020 shortlisted authors. The social media campaign was co-ordinated between the Prize, ILF and Peepal Tree Press with ILF's Digital Content Intern conceiving and creating much of the content shared by all parties.

#### 2020 Walter Swan Poetry Prize

The annual poetry prize was open for entries responding to the theme 'A Kindness' from April to July 2020. A total of 201 entries were received. The main prize was judged by Professor John Whale of the University of Leeds Poetry Centre and the 18-25 sub-category by award-winning writer, poet and ILF trustee, Dr Rachel Bower.

The standard of the 2020 entries was demonstrably higher than the previous year. The theme seemed to have concentrated entrants' focus, producing innovative and widely varied responses.

The winners were announced in a digital event hosted by Rachel Bower, with contributions from John Whale and from Niccola Swan, representing Prize partners The Walter Swan Trust. The event included readings from all six placed poets and was viewed more than 500 times online.

*Thank you for a wonderful and moving celebration of poetry. Loved hearing John Whale's considered illuminations and each poem in both sections was wonderful. Thanks to the Ilkley Lit Festival and the Walter Swan Trust.*

- Online comment

#### Creative Writing Workshops

ILF presented 20 creative writing workshops during the year, covering topics from preparing poems

for publication to editing crime fiction and writing for wellness.

The impact of Covid-19 restrictions on mental-health was widely reported. In response, ILF commissioned the highly experienced writer, creative practitioner and mental health advocate Andy Craven Griffiths to run three series of 'Wellness Writing' workshops. These helped participants use writing as a tool to combat anxiety, stress and depression. To ensure access for people on low incomes, a minimum of two free-of-charge bursary places were made available from the 12-16 places on each course.

From an Autumn 2020 participant: *"Andy was excellent... I do miss those Tuesday afternoons, though. They were good for the soul!"*

### ***Live Literature Events Programme***

#### Digital Weekends: Autumn 2020 & Spring 2021

The process of producing and broadcasting digital events was a new challenge for our small team, and a very steep learning curve for the organisation. The two junior members of the core ILF staff team of four took the lead on many aspects of uncharted territory – researching digital platforms and software, preparing comprehensive briefs to chairs and authors, managing the recordings, undertaking post-production, designing animated graphics and leading on captioning more than 30 hours of speech. Their contribution to the success and smooth running of the digital weekends cannot be overstated. The Trustees wish to record their thanks to ILF's staff for their exceptional performance in meeting these challenges so successfully.

#### *IN/JUSTICE, 23-25 October 2020*

In Autumn 2020, ILF produced its first digital weekend, comprising a programme of 16 events exploring themes of justice and injustice in literature and society. Events were first broadcast Fri 23 to Sun 25 October and then available for audiences to watch on demand until 30 November.

The programme included writers of fiction, poetry and non-fiction, based here in the UK and several international locations. A majority of the programming took place in early spring. But as 2020 progressed, the murder of George Floyd in the USA sparked worldwide anti-racism protests and the exacerbating effect of the pandemic on other existing social inequalities became increasingly apparent. Original conversations around the themes of justice and injustice became ever timelier and more important.

Participating writers included Pragya Agarwal on unconscious bias, Chris Daw QC on the British criminal justice system, Lee Lawrence on the shooting of his mother by police in 1985 (Lawrence's memoir went on to win the Costa biography prize), Tom Hazeldine on the north-south divide, Samir Puri on the legacies of empires, Hashi Mohamed on issues of race and social mobility, and US crime author S A Cosby on weaving the southern Black experience into the fabric of his thrillers (his novel *Blacktop Wasteland* later won an Los Angeles Times award and was named a New York Times notable book of the year).

It was important that participants reflected the diversity of modern Britain, particularly given the

subject matter. Of the 38 participants, 39% were from Black, Asian, mixed or another ethnic background. 53% of participants identified their gender as female or non-binary.

Given the removal of geography as a barrier, we were also keen to take advantage of the digital medium to include international and regional national perspectives: One author was based in South Africa, two participants were from Northern Ireland, and six participants were from the US.

The Autumn digital weekend reached an audience of 3,890. Local UK audiences were joined by people from all over the world including Perth, Australia; Nairobi, Kenya; Bengaluru, India; Rabat, Morocco; Lakewood, Wisconsin, USA; and Regensburg, Germany.

According to the respondents of a post-event survey, 96% rated the quality of the digital weekend events they watched as 'good' or 'very good' and 23% of respondents were new to ILF events. Example audience feedback:

*"What I really liked about the digital event was the fact that I could book places at all the events that interested me (which was nearly all of them). I still haven't watched all the digital events I booked for and I love the fact that I've got till the end of November to watch them all."*

*"Saturday was all about me. I was able to watch so many different authors talk about their lives and books. I live 45 minutes from Ilkley so normally I have to choose carefully to make my journey worthwhile and keep travel costs and time of travelling to a minimum. I would be happy to pay in the future if events were recorded and then streamed afterwards."*

*"I loved the theme, but how it spoke to the current climate and how varied it was in relation to that was very brilliant. I even thought it would be such a good way forward to do a few weekends like that over the year rather than a big annual festival. Felt like it's easier to take things in smaller chunks and appreciate it properly, but also really tight programming and clear as to what you're trying to say etc. Anyway, WELL DONE! I've still got a few I want to tune in for."*

*"The theme definitely confirmed me coming to the festival and this digital offering means I will be looking to come in person to the Ilkley Festival in later years but do hope that the festival will continue with a joint offering so that those of us in Devon can come. Must get this book, the talk is great so far!"*

*"I've digitally attended Hay & Cheltenham Lit Fest events this year & the 2 interviews at Ilkley were by far the best. Excellent interviewing on both occasions."*

#### *Natural Words, 27-28 March 2021*

The Spring Digital Weekend programme concentrated on the relationship between writing, language and the natural world. We produced nine digital events which were broadcast Sat 27 - Sun 28 March 2021, and then available to audiences on demand until 30 April.

Featured writers included poet Helen Mort, playwright Testament, founder of the Working Class Nature Writing Prize Natasha Carthew, Director of Colonial Countryside Corinne Fowler, economist Ann Pettifor, Irish nature writer Kerri ní Dochartaigh and Cameroonian-American novelist Imbolo

Mbue. The events attracted a combined audience of 1,500 and saw viewers joining from locations including Italy, Japan, Jordan, Malaysia, New Zealand and South Korea.

Again, audience feedback was extremely positive:

*"@ilkleylitfest - just a masterclass in how to organise & deliver these festivals. Hope to meet (& thank) you in person next year."*

*"To say @tanyashadrick and @natashacarthew [Working Class Nature Writers' In Conversation] spoke to my literary soul would be an understatement. Thank you for @ilkleylitfest for feeding my hunger with their incredible discussion."*

*"This conversation between Natasha and Tanya is everything! The process to becoming a writer can be a long journey. I know! As women, the exploration of voice, identity, story and landscape is a powerful walk back to vulnerability and courage. Thank you for this inspiration."*

*"I particularly enjoyed the Corinne Fowler discussion. It was thoughtful, well paced and the interviewer was sensitive and thorough and able to leave room for Corinne Fowler to think and respond. Both were engaged with each other and the subject."*

*"Really enjoyed that event [Land Lines discussion featuring playwright and hip hop artist Testament]. I love the idea of the v long promenade play. Also fascinated by the landscape influencing the sounds of rural hiphop! And definitely agree with 'dare to write then dare to share'. Thanks everyone."*

#### Settee Seminars podcast

In December 2020, we launched a new podcast, Settee Seminars. The concept was to curate seasons of twenty-minute, intimate bite-sized lectures on an eclectic range of subjects, with the aim of making specialist areas of academic knowledge accessible to a general audience.

Season 1 featured five episodes from University of Leeds and Leeds Beckett University academics on the following topics:

- Allan House on loneliness, self-isolation and what the Covid-19 pandemic tells us about social influences on mental health.
- Simon Hall on 'Ten Days in Harlem: Fidel Castro and the Making of the 1960s'.
- Emily Zobel Marshall on the journey of the African trickster character following the journey of Anansi the spider through folktales from Ghana to Jamaica.
- David Fairer on writing historical murder mysteries set in Queen Anne's London.
- Des McLernon on 5G technology in the Covid Age.

Season 2 was released in February 2021 and featured the following talks:

- Fozia Bora & Alaric Hall discuss decolonising medieval literature and history.
- Greg Radick on Darwin's Theory of Analogy.
- Jason Allen-Paisant narrated his lyrical essay 'On Being a Black Body in Nature'
- Emily Webb dove into the Politics and History of Tea in the 18<sup>th</sup>-Century.

In total the episodes have generated over 980 listens with future seasons planned for broadcast in 2021/22.

### Telephone Theatre: *You Don't Know Me But...* by Stute Theatre

30 performances of this intimate one-woman audio play were performed live over the phone by writer and actor Sophia Hatfield between Tue 13 and Sat 17 of October 2020. The unique and moving theatre experience used live music, live foley, beautiful writing and immersive sound effects.

Sophia delivered performances to a range of people from care home residents and Friends of the Festival who live alone, to theatre professions interested in her innovative practice and an international audience member in Canada!

The feedback we received from audience members was touching:

*"We wanted to tell you how much we enjoyed our own telephone performance yesterday of 'You don't know me', by Sophie Hatfield. It was a powerful piece and very appropriate to the times we are living in. Most of all it was so innovative and added a special personal touch to the occasion. We miss going out to the theatre and similar events, so we dressed up specially for the afternoon and even poured ourselves a small glass of fizz! More events like this please, and thank you again."*

- Audience members Gill & Bill

Sophia also hosted a post-show discussion at the end of the run where audience members came together via Zoom to find out about how the piece was made. Many shared their own personal stories around the theme - care homes and carers – and how deeply intimate, moving and emotional they had found their individual performance.

### *I Am No Bird*: Rehearsed Reading

We collaborated with Stute Theatre again in November presenting an online rehearsed reading of a new work-in-progress play to an audience of 64 people. Featuring live looped music and spoken word, *I Am No Bird* shines a fresh light on the lives and works of the Brontë sisters and is set to tour to studio and rural touring venues in 2022.

## ***Children & Young People***

### Story Explorer Activity Packs

The first Story Explorer activity resource pack for children aged 7-12 years was published online in January 2021. Creative Practitioner Sandra Flitcroft designed 10 x sessions of creative reading and writing resources based around Alan Garner's classic fantasy *The Weirdstone of Brisingamen*. The packs were available to download from the ILF website for free by parents/carers, librarians and other reading group leaders. Following the launch there have been over 900 online views of the resources.

Families living in Yorkshire without digital access were able to request printed hard copies of the resources to be posted to them for free, along with a copy of the book, courtesy of ILF. We received a total of 31 requests for bursary packs in the first two weeks. Furthermore, we delivered 20 packs to the Keighley Asian Women & Children Community for distribution along with food boxes to families in need within the town.

Two new Story Explorer Activity packs will be produced in 2021/22.

#### Young Writers' Group and 10-Year Anthology Project

Our fortnightly Young Writers' Group moved online at the outbreak of the pandemic in March 2020 and remained digital for the rest of the year. Eighteen 90-minute sessions were delivered during 2020/21 to a small, committed group of young writers with attendance ranging between 8-12 young people per session. The impact of the Covid-19 pandemic deeply affected the lives of young people, disrupting their education and social support systems. The members of the Young Writers' Group found the continuation of the sessions and the pastoral support of group leaders, Michelle Scally Clarke and Sai Murray to be beneficial in helping them navigate their experiences of the pandemic.

In January 2021, the group leaders, current members and past alumni came together to begin developing an anthology of work to celebrate 10 years of ILF Young Writers. The anthology is due to be published in October 2021.

#### Summer Writing Workshops for Young People

With local lockdown restrictions preventing in person gathering even during the summer holidays, we offered five online workshops for 12–18-year-olds in August 2020 which were viewed more than 300 times.

Writer and creative practitioner Becky Cherriman delivered two creative writing workshops – one using art as inspiration for writing and one exploring techniques for creating futuristic settings. Visual artist Alison Smith led a series of three free online workshops exploring poetry and animation. She was joined by poet and playwright Andy Craven Griffiths for the first session on creative writing techniques.

#### 2020 Young People's and Children's Poetry Prizes

We saw an understandable drop in the number of entries for both competitions this year during the period of pandemic school closures, particularly in the Young People's (12-18 yrs) category. Despite this we still received 74 entries for the Children's competition (5-11 years) with the majority submitted directly by parents, rather than class teachers.

The competition winners were selected by writer Sai Murray and awarded at two closed Zoom events for winners and their families.

Feedback from parent of winner:

*"I just wanted to let you know that we have received E\_\_\_'s certificate and poetry book. Thank you very much for organising this.*

*The book has already gone into school and E\_\_\_ has been asked to read each poem at the start of every month so the book has already been put to very good use.*



*Many thanks for organising the Zoom call. It was lovely to hear all the entries. They were all very impressive."*

#### Plans for Children's Book Weekend and In-School Events

Our original plans to hold a Children's Book Weekend in March 2021 were disrupted by the third national lockdown. We hope to revive these plans in Spring 2022.

Similarly, plans for events in schools were shelved as teachers and students grappled with online and hybrid learning, class and year group 'bubbles' and we had concerns as to the safety of participating authors.

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Governing Document**

The governing document of the charity is the Memorandum and Articles of Association establishing the company as a company limited by guarantee under company legislation.

The original Memorandum and Articles were dated 12 July 1972. The charity adopted new Articles of Association on 31 July 2013.

The charity is registered in England & Wales with the Charity Commission in England & Wales (CCEW) with charity number 501801.

By operation of law all trustees are directors under the Companies Act 2006 and all directors are trustees under Charities legislation and have responsibilities, as such, under both company and charity legislation.

### **Our Trustees**

The Board of Trustees, which must number between 3 and 15 members, administers the charity. The trustees are all individuals and offer their services on a voluntary basis.

The Board of Trustees meet at least four times a year with extra meetings held when necessary. The Board elects a Chair, Vice-Chair, Treasurer and Secretary from among the trustees. The Board of Trustees may constitute committees for specific purposes from time to time, and has constituted a standing Finance Committee, which includes the Chair and Treasurer, to deal with detailed financial matters, and a standing HR Committee, which includes the Vice-Chair and deals with staffing and recruitment policies and procedures. The Finance Committee meets before each board meeting, while the HR Committee meets periodically when required.

The present Board of Trustees incorporates a wide and diverse range of experience, expertise and skills necessary to effectively lead and manage the charity with trustees having a broad knowledge and skills base including: arts and cultural sector; law; financial strategy and risk management; teaching and higher education; and communications and business strategy.

Our policy is to ensure that the Board of Trustees is representative of the diversity of West Yorkshire and the wider population of the UK and that the composition of the Board appropriately reflects the scope of our operations, and the needs of our communities, audiences and stakeholders.

We aim to increase our pool of potential trustees to ensure that we deliver on this commitment and address any skills and expertise gaps that may emerge as a result of retirements/resignations from the Board. We openly communicate opportunities for Board involvement and trustee recruitment and have a clear procedure for recruiting and selecting potential new trustees.

### **Trustee Induction and Training**

Potential trustees are invited to attend a board meeting as an observer prior to being invited to become a trustee. New trustees meet with the Chair of the Board and receive a comprehensive induction pack that includes details of their legal obligations and duties. They are also provided with

appropriate induction and training, including briefing sessions by the Senior Management Team. The Board of Trustees holds annual away days to address training needs and the charity's strategic aims.

### **Organisational Structure**

The Trustees are responsible for the strategic direction, leadership, management and policy of the charity. The Trustees are supported in their work by the Director, who in turn manages a small staff team of between 4-6 employees including a Partnerships & Operations Director. The Director works to agreed levels of delegated authority reporting to the Board of Trustees. The Director and Partnerships & Operations Director form the executive Senior Management Team.

We continually monitor the organisation's structure and staffing to ensure that we have the right resources, skills and expertise to deliver our charitable objects.

### **Pay and Remuneration of the Charity's Key Management Personnel**

The pay and remuneration of key management personnel is agreed by the Board of Trustees during the annual budgeting process. Pay is benchmarked against similar jobs in the arts and charitable sectors regionally.

### **Wider networks**

ILF works closely with several key strategic partners including: The University of Leeds Cultural Institute, Bradford Metropolitan Council and Bradford 2025, as well as publisher Peepal Tree Press and SI Leeds International with whom ILF partners on the awarding of a biennial literary prize for new writing by Black and Asian women. ILF is a member of the British Arts Festival Association (BAFA).

### **Relationships between the charity and related parties**

The charity has a close relationship with Arts Council England in Yorkshire and is currently part of its National Portfolio of funded organisations. The organisation nominates an observer to the Board of Trustees and provides funding to enable the charity to carry out its charitable objectives. The charity received revenue core funding grants amounting to £139,953 (2019: £137,424) from Arts Council England Yorkshire during the year.

### **Relationships with other groups, charities and individuals**

Valuable partnerships this year included New Writing North, Manchester Literature Festival, Off The Shelf (Sheffield), Speaking Volumes, the Working Class Writers' Nature Award, the Land Lines Project, Stute Theatre, Keighley Creative, Ilkley Manor House Trust, the Ilkley Cultural Co-operative and The Walter Swan Trust.

## **FINANCIAL REVIEW**

The net income for the year was £1,147 including net income of £2,147 on unrestricted funds and net expenditure of £1,000 on restricted funds.

This outcome is the result of careful financial management during the pandemic, adjusting delivery plans to adapt to forecasted income levels and assistance from national and local emergency grant schemes.

### **Principal Funding Sources**

During 2020/21, ILF's principal sources of income were grants from Arts Council England and Bradford Metropolitan District Council, and emergency grants from the national government's Coronavirus Job Retention Scheme and Bradford MDC's Local Restriction (Covid) Local Authority Grant.

Grants from public bodies – Arts Council England, Bradford Metropolitan District Council and the Coronavirus Job Retention Scheme – totalled £193,703 in 2020/21, 85% of all income. This represents a significant rise from just 35% in 2019/20.

In the financial year ended 31 March 2021, the events income from ticket sales to live literature events and other associated income was only £2,498 (2019: £192,262), a drop from 46% of all income in 2019/20 to just 1%.

Contributed income from corporate sponsorship, individual giving through our charity's Friends membership scheme and other donations held steady at 11% of income in 2020/21 matching the percentage from previous year if not the amount of income. We are more grateful than ever for the loyal support of all our Friends, Patrons and other donors.

A 10-week internship placement for a Digital Content Intern was generously funded by the University of Leeds, shown in restricted grants.

Support in kind was provided in the provision of speakers and workshop leaders from the University of Leeds.

### **Reserves Policy**

The Trustees' policy is that the charity should have sufficient unrestricted reserves to enable it to meet its financial obligations as and when they fall due without prejudicing the ability of the Charity to raise funding and commit expenditure to its objectives.

The Trustees carefully considered the financial obligations of the charity and have determined a reserve policy that is aimed at protecting a minimum reserve whilst managing funds to ensure that they are appropriately used to support the charity's aims. These are reviewed on an annual basis with the most recent review undertaken and approved by the Board of Trustees on 28 January 2021.

The lower level is set at £30,000 representing approximately three months of contracted costs. The upper level is set at £65,000 representing the projected unrestricted funds that the charity requires, based on a review of the budget for the forthcoming year and the risks associated with the delivery of that budget.

Unrestricted reserves at 31 March 2021 were £56,000 (31 March 2020 - £56,083). This is within the target range; however, the Trustees anticipate this will reduce by March 2022 due to the impact of Covid-19 on ticket sales.

### **Risk Management**

The Trustees are responsible for the charity's risk strategy and appetite and employ a formal risk management process. This includes:

- An annual review of the principal risks and uncertainties that the charity faces;
- the establishment of policies, systems and procedures to mitigate those risks identified in the annual review; and
- the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.

In addition, the Finance Sub-Committee has been granted devolved responsibility to lead on the development and oversight of risk management strategies and procedures as a standing agenda item at its quarterly meetings.

Operational risks are managed by ensuring robust policies and procedures are in place, and by appropriate training for staff and volunteers working in all relevant areas.

### **Risks and uncertainties facing the charity**

The impact of the Covid-19 pandemic on the charity's ability to operate in line with our established business model in the short-to-medium term remains extremely significant. At the time of writing, in July 2021, the UK Government has lifted all legal remaining public health restrictions, including those on the holding of live indoor events. However, research data shows audience confidence levels at the prospect of returning to live events without Covid-19 precautions, such as social distanced seating and the wearing of face coverings, remain low. When surveyed in May 2021, 43% of previous audience attenders responding to our survey said that the implementation of social distancing was 'essential' to their return to live events. Needless to say, the reluctance of audiences to return to full capacity venues is likely to have an impact on ticket incomes for 2021 activities.

However, ILF has shown its ability to adapt to challenging circumstances and to successfully manage risk during the first year of the Covid-19 pandemic. Our reserves levels going into 2021/22 are still strong and we are fortunate as a National Portfolio Organisation (NPO) to have had our annual funding from Arts Council England extended to the end of March 2023, rather than March 2022 as originally planned. With this financial support in place, ILF is not facing an immediate threat to its future as a going concern. However, with a business model dependent on being able to generate significant ticket income to support our activities and fund our staffing and overhead costs, the challenges related to customer confidence are of concern and will require careful budget forecasting and close control of costs in the short-to-medium term.

## **PLANS FOR FUTURE PERIODS**

The Trustees and Senior Management Team carried out a strategic review in January 2020 which identified key findings and set out recommendations to improve ILF's relevance, resilience and artistic vision in line with Arts Council England's 'Let's Create' strategy for 2020-30.

Following the review, in consultation with key stakeholders including Arts Council England, our organisation has set the following six strategic aims for our future development:

1. to reposition our organisation internally and externally as a literature development agency serving our wider local communities
2. to increase access to culture and creativity in our local communities across the Bradford and Craven districts
3. to continue to develop our commissioning of new writing and support for emerging writers
4. to maintain our commitment to artistic quality and inclusivity
5. to increase investment in the development of our digital capacity
6. to improve our resilience and ability to adapt to challenges

These aims will serve to guide our operational decision making through the public health and economic challenges caused by the Covid-19 pandemic and beyond as we look to ILF's 50<sup>th</sup> anniversary in 2023.

## RESPONSIBILITIES OF THE BOARD OF TRUSTEES

Company law requires the Trustees to prepare financial accounts for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- Adhere to agreed procedures for managing conflicts of interest;
- State whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities. The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS102)), and in accordance with the special provisions of the Companies Act 2006 relating to small companies.

### Financial Statements and Independent Review

In line with recommended best practice from the Charity Commission, the charity's financial statements for year ending 31 March 2021 have been subject to Independent Review and approved by a fully qualified Independent Examiner.

This report was approved by the Board of Trustees on 23 September 2021.



NIGEL WALSH

Chair of the Board, Director and Trustee  
Ilkley Literature Festival Limited

## **Independent examiner's report to the trustees of Ilkley Literature Festival Limited**

I report to the charity trustees on my examination of the accounts of the charitable company for the year ended 31 March 2021 which are set out on pages 24 to 32.

### **Responsibilities and basis of report**

As the charity's trustees of the charitable company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the charitable company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

### **Independent examiner's statement**

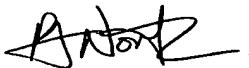
Since the charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act.

I confirm that I am qualified to undertake the examination because I am a member of Body which is one of the listed bodies.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:  - Name: Rhys North

Relevant professional qualification or body: ACA

Date: 1<sup>st</sup> October 2021

**West Yorkshire Community Accounting Service**

Stringer House, 34 Lupton Street

Leeds

LS10 2QW



Ilkley Literature Festival Limited  
**Statement of Financial Activities**  
**(including summary income and expenditure account)**  
**for the year ended 31 March 2021**

	Notes	2021 Unrestricted funds £	2021 Restricted funds £	2021 Total funds £	2020 Total funds £
<b>Income from:</b>					
Grants and donations	(2)	172,651	28,685	201,336	176,946
Contributed income		21,448	-	21,448	45,752
Events income		2,498	-	2,498	192,262
Young People income		1,260	-	1,260	5,324
New writing and talent development		1,317	-	1,317	-
Other income		-	-	-	2,175
<b>Total income</b>		<b>199,174</b>	<b>28,685</b>	<b>227,859</b>	<b>422,459</b>
<b>Expenditure on:</b>					
Salaries and NIC	(3)	97,292	14,569	111,861	103,384
Freelance staff and other staff costs		10,150	-	10,150	14,184
Event costs		12,299	-	12,299	154,507
Box office costs		8,226	-	8,226	12,948
Young People costs		11,134	2,166	13,300	18,781
New writing and talent development costs		6,242	700	6,942	-
Community costs		11,765	15,250	27,015	-
Contributed income costs		786	-	786	3,734
Marketing costs		4,778	-	4,778	39,392
Premises costs		14,042	-	14,042	13,209
Administrative expenses		12,323	-	12,323	11,349
Fees and subscriptions		3,620	-	3,620	10,413
Depreciation		1,370	-	1,370	3,570
<b>Total expenditure</b>		<b>194,027</b>	<b>32,685</b>	<b>226,712</b>	<b>385,471</b>
<b>Net income / (expenditure)</b>		<b>5,147</b>	<b>(4,000)</b>	<b>1,147</b>	<b>36,988</b>
<b>Transfers between funds</b>		<b>(3,000)</b>	<b>3,000</b>	<b>-</b>	<b>-</b>
<b>Net movement in funds</b>		<b>2,147</b>	<b>(1,000)</b>	<b>1,147</b>	<b>36,988</b>
<b>Fund balances brought forward</b>		<b>56,574</b>	<b>1,000</b>	<b>57,574</b>	<b>20,586</b>
<b>Fund balances carried forward</b>	(4)	<b>58,721</b>	<b>-</b>	<b>58,721</b>	<b>57,574</b>

All incoming resources and resources expended derive from continuing activities.

Ilkley Literature Festival Limited  
**Balance Sheet**  
as at 31 March 2021

	Notes	2021 Unrestricted £	2021 Restricted £	2021 Total £	2020 Total £
<b>Fixed assets</b>					
Tangible assets	(5)	2,721	-	2,721	491
<b>Total fixed assets</b>		<u>2,721</u>	<u>-</u>	<u>2,721</u>	<u>491</u>
<b>Current assets</b>					
Debtors and prepayments	(6)	6,816	-	6,816	2,111
Cash at bank and in hand	(7)	67,908	5,100	73,008	69,546
<b>Total current assets</b>		<u>74,724</u>	<u>5,100</u>	<u>79,824</u>	<u>71,657</u>
<b>Current liabilities:</b>					
<b>amounts falling due within one year</b>					
Creditors and accruals	(8)	18,724	5,100	23,824	14,574
<b>Total current liabilities</b>		<u>18,724</u>	<u>5,100</u>	<u>23,824</u>	<u>14,574</u>
<b>Net current assets / (liabilities)</b>		<u>56,000</u>	<u>-</u>	<u>56,000</u>	<u>57,083</u>
<b>Net assets</b>		<u>58,721</u>	<u>-</u>	<u>58,721</u>	<u>57,574</u>
<b>Funds</b>					
Unrestricted funds		58,721	-	58,721	56,574
Restricted funds		-	-	-	1,000
<b>Total funds</b>		<u>58,721</u>	<u>-</u>	<u>58,721</u>	<u>57,574</u>

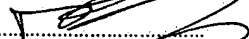
For the year ending 31 March 2021 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the charitable company to obtain an audit of its accounts for the year in question in accordance with section 476. The trustees (who are also the directors for the purposes of company law) acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and with FRS 102 (effective January 2019).

The financial statements were approved by the Board of Trustees on

Date: 23/09/2021

Signed: 

(Trustee) and Chair

Name: Nigel Walsh

**Notes to the accounts  
for the year ended 31 March 2021**

**1. Accounting policies**

**Basis of accounting**

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

There has been no change to the accounting policies since last year.

No changes have been made to the accounts for previous years.

**Going concern**

The trustees are satisfied that there are no material uncertainties about the charity's ability to continue.

**Incoming resources**

All incoming resources are included in the Statement of Financial Activities (SOFA) when the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability.

**Grants and donations**

Grants and donations are only included in the SOFA when the charity has unconditional entitlement to the resources.

Where grants are related to performance and specific deliverables, they are accounted for as the charity earns the right to consideration by its performance.

Donated assets, facilities or services are valued at their estimated value to the charity. This is the price that the charity estimates it would pay in the open market for equivalent items; or services and facilities of equivalent utility to the charity.

**Expenditure and liabilities**

Expenditure is recognised on an accrual basis as a liability is incurred. Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out the resources and the amount of the obligation can be measured with reasonable certainty.

**Taxation**

As a charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

**Tangible fixed assets**

Tangible fixed assets costing more than £500 are capitalised and included at cost including any incidental expenses of acquisition. Gifted assets are shown at the value to the charity on receipt.

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost on a straight line basis over their expected useful economic lives as follows:

Project and office equipment: over 4 years

Computer equipment: over 3 years

**Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. The costs of contributions are recognised in the year they are payable.

**Fund accounting**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

Further explanation of the nature and purpose of each fund is included in the notes to the accounts.

**Leases**

Rents under operating leases are charged on a straight line basis over the lease term or to an earlier date if the lease can be determined without financial penalty.

Ilkley Literature Festival Limited  
**Notes to the accounts continued**  
**for the year ended 31 March 2021**

**2. Grants and Donations**

	2021	2021	2021	2020
	Unrestricted	Restricted	Total	Total
	funds	funds	funds	funds
	£	£	£	£
Arts Council England	139,953	-	139,953	137,424
City of Bradford Metropolitan District Council	10,500	-	10,500	10,500
Local Restriction (Covid) Local Authority Grant	19,431	-	19,431	-
HMRC Job Retention Scheme	-	11,569	11,569	-
BMDC LIT	-	11,250	11,250	-
Groundwork	-	1,166	1,166	-
Walter Swan Trust	-	700	700	-
BMDC Culture is our plan	-	1,000	1,000	-
University of Leeds	-	3,000	3,000	-
Ilkley Town Council	-	-	-	4,085
Crowdfunder	-	-	-	1,958
Small donations	2,767	-	2,767	1,357
Donations in kind	-	-	-	9,438
Paul Hamlyn Fund	-	-	-	11,184
Makers of Playing Cards	-	-	-	1,000
	<u>172,651</u>	<u>28,685</u>	<u>201,336</u>	<u>176,946</u>

**3. Staff costs and numbers**

	2021	2020
	£	£
Gross salaries	104,424	96,403
Social security costs	5,261	4,935
Pensions	2,176	2,046
	<u>111,861</u>	<u>103,384</u>

	2021	2020
	£	£
Other salary costs are charged to the following cost lines		
Event costs	-	3,027
Young People costs	685	940
	<u>685</u>	<u>3,967</u>

The average number employees during the year was 5.3, being an average of 4.2 full time equivalent (2020: 6.7, 4 FTE).

Freelance and other staff costs	<u>10,150</u>	<u>14,184</u>
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**Ilkley Literature Festival Limited**  
**Notes to the accounts continued**  
**for the year ended 31 March 2021**

<b>Defined contribution pension scheme</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Costs of the scheme to the charity for the year	2,176	2,046
Amount of any contributions outstanding at the year end	-	-
Amount of any contributions prepaid at the year end	-	-

	Balance				
<b>4. Restricted funds</b>	<b>b/f</b>	<b>Incoming</b>	<b>Outgoing</b>	<b>Transfers</b>	<b>Balance c/f</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
BMDC (LIT)	-	11,250	14,250	3,000	-
Groundwork	-	1,166	1,166	-	-
Walter Swan Trust	-	700	700	-	-
BMDC (Culture is our plan)	-	1,000	1,000	-	-
University of Leeds	-	3,000	3,000	-	-
HMRC Job Retention Scheme	-	11,569	11,569	-	-
Makers of Playing Cards	1,000		1,000	-	-
	<u>1,000</u>	<u>28,685</u>	<u>32,685</u>	<u>3,000</u>	<u>-</u>

<b>Fund name</b>	<b>Purpose of restriction</b>
BMDC (LIT)	Festival of Light funded by BMDC. The transfer is to cover a planned contribution to the project from ILF funds.
Groundwork	Young Writers workshop costs
Walter Swan Trust	Poetry Competition prize money
BMDC (Culture is our plan)	BMDC Cultural Strategy Consultation
University of Leeds	Graduate internship placement funding
HMRC Job Retention Scheme	Furlough scheme to support employment costs
Makers of Playing Cards	To provide support for Young Writers activities

**Ilkley Literature Festival Limited**  
**Notes to the accounts continued**  
**for the year ended 31 March 2021**

**5. Tangible assets**

	Office Equipment	Furniture and Fixtures	Total £
<b>Cost</b>			
At 1 April 2020	18,146	11,694	29,840
Additions	3,600	-	3,600
At 31 March 2021	<u>21,746</u>	<u>11,694</u>	<u>33,440</u>

**Depreciation**

At 1 April 2020	18,074	11,275	29,349
Charge for year	<u>1,247</u>	<u>123</u>	<u>1,370</u>
At 31 March 2021	<u>19,321</u>	<u>11,398</u>	<u>30,719</u>

**Net book value**

At 31 March 2021	<u>2,425</u>	<u>296</u>	<u>2,721</u>
At 31 March 2020	<u>72</u>	<u>419</u>	<u>491</u>

**6. Debtors and prepayments**

	2021 £	2020 £
Debtors	1,360	210
Prepayments	<u>5,456</u>	<u>1,901</u>
	<u>6,816</u>	<u>2,111</u>

**7. Cash at bank and in hand**

	2021 £	2020 £
Current account	72,760	69,269
Savings account	125	125
Cash in hand	<u>123</u>	<u>152</u>
	<u>73,008</u>	<u>69,546</u>

**8. Creditors and accruals**

	2021 £	2020 £
Trade creditors	354	54
Accruals	20,981	12,803
PAYE, NI	2,389	1,616
Other creditors	<u>100</u>	<u>101</u>
	<u>23,824</u>	<u>14,574</u>

**Ilkley Literature Festival Limited**  
**Notes to the accounts continued**  
**for the year ended 31 March 2021**

**9. Related Party Transactions**

**Trustee expenses**

No trustee received any expenses during this year.

Last year one trustee received £8 for travel costs.

**Trustee remuneration and benefits**

No trustee received any remuneration or benefit during this or the previous year.

**Key management personnel**

The key management personnel of the charity comprises the Director and Partnerships & Operations Director.

The total employee benefits of the key management personnel of the charity were £58,751 (2020: £57,986).

No trustee received any remuneration or benefit in this capacity during this or the previous year.

	2021	2020
	£	£
<b>Independent Examiners Fee</b>	1,500	1,500

**10. Operating leases**

Expected future minimum lease payments over the remaining life of the lease, analysed into the period in which the commitment expires:

	2021	2020
	£	£
Within one year	11,185	3,429
In the second to fifth years inclusive	16,854	1,121
Over five years from the balance sheet date	-	-
	<u>28,039</u>	<u>4,550</u>



## Ilkley Literature Festival Ltd

Statement of Financial Activities including comparatives for all funds  
(including summary income and expenditure account)  
for the year ended 31 March 2021

	2021 Unrestricted funds £	2020 Unrestricted funds £	2021 Restricted funds £	2020 Restricted funds £	2021 Total funds £	2020 Total funds £
<b>Income</b>						
Grants and donations	172,651	149,281	28,685	27,665	201,336	176,946
Contributed Income	21,448	45,752	-	-	21,448	45,752
Events income	2,498	192,262	-	-	2,498	192,262
Young People income	1,260	5,324	-	-	1,260	5,324
New writing and talent development	1,317	-	-	-	1,317	-
Other income	-	2,175	-	-	-	2,175
<b>Total income</b>	<b>199,174</b>	<b>394,794</b>	<b>28,685</b>	<b>27,665</b>	<b>227,859</b>	<b>422,459</b>
<b>Expenditure</b>						
Salaries and NI	97,292	103,384	14,569	-	111,861	103,384
Freelance staff and other staff costs	10,150	13,527	-	657	10,150	14,184
Event costs	12,299	144,974	-	9,533	12,299	154,507
Box office costs	8,226	12,948	-	-	8,226	12,948
Young people costs	11,134	18,781	2,166	-	13,300	18,781
New writing and talent development costs	6,242	-	700	-	6,942	-
Community costs	11,765	-	15,250	-	27,015	-
Contributed income costs	786	3,734	-	-	786	3,734
Marketing costs	4,778	30,307	-	9,085	4,778	39,392
Premises costs	14,042	13,209	-	-	14,042	13,209
Administrative expenses	12,323	11,349	-	-	12,323	11,349
Fees and subscriptions	3,620	7,175	-	3,238	3,620	10,413
Depreciation	1,370	3,570	-	-	1,370	3,570
<b>Total expenditure</b>	<b>194,027</b>	<b>362,958</b>	<b>32,685</b>	<b>22,513</b>	<b>226,712</b>	<b>385,471</b>
Net gains/(losses) on investments	-	-	-	-	-	-
<b>Net income / (expenditure)</b>	<b>5,147</b>	<b>31,836</b>	<b>(4,000)</b>	<b>5,152</b>	<b>1,147</b>	<b>36,988</b>
<b>Transfers between funds</b>	<b>(3,000)</b>	<b>4,152</b>	<b>3,000</b>	<b>(4,152)</b>	<b>-</b>	<b>-</b>
<b>Net movement in funds</b>	<b>2,147</b>	<b>35,988</b>	<b>(1,000)</b>	<b>1,000</b>	<b>1,147</b>	<b>36,988</b>
<b>Fund balances brought forward</b>	<b>56,574</b>	<b>20,586</b>	<b>1,000</b>	<b>-</b>	<b>57,574</b>	<b>20,586</b>
<b>Fund balances carried forward</b>	<b>58,721</b>	<b>56,574</b>	<b>-</b>	<b>1,000</b>	<b>58,721</b>	<b>57,574</b>